

More Women Painting

design sublime

June 9- July 1, 2017

Luisa Basnuevo

The Fall of the Rebel Angels (study), 2017

Acrylic, gold leaf, 10" x 8"
800.

Luisa Basnuevo received an M.F.A. from Yale University, School of Art. Her paintings have been exhibited in the United States and abroad. Her work is included in museum collections throughout Florida and she is the recipient of fellowships, including the National Endowment for the Arts.

My new work recollects the sacred places that I have visited; from Romanesque churches to the pre-historic caves in northern Spain. The results are personal views reflecting chaos and order, divisions and social categorizations found in everyday life from an elevated vantage point of view that conveys both a sense of conflict and harmonic coherence.

luisabasnuevo.com

Arlene Berrie

Bert, 2015

Oil on canvas, 12" x 9"
700.

Arlene Berrie's works have been exhibited in various venues and public institutions including Lever House New York City, Girls' Club Fort Lauderdale, Miami Dade College, Abba Fine Art and David Castillo Gallery.

The word painting functions linguistically as noun or verb. The work, as noun, signifies an object, the enclosed visual entity. The verb, however, describes the flowing liquid material, adhering on surface, alluding beyond. Like yin and yang, the artistic process must include two states of being. The movement of verb; the painter building the form; becomes the authority of the noun, the final expressive product we pause to consider.

Janice Caswell

Construction 93, 2017

Acrylic, ink, collage, cardboard, 24" x 23 1/2" x 1 1/2"
2,200.

Janice Caswell has exhibited in museums and galleries in the U.S. and abroad, including Aldrich Contemporary Art Museum, Savannah College of Art and Design, Weatherspoon Museum, Bronx Museum of the Arts and Marlborough Chelsea. In 2017 she received an Arts & Letters Award and a purchase prize from the American Academy of Arts & Letters.

My constructions are an amalgam of the thousands of structures and forms I have encountered, photographed, and filed away in my travels and in daily walks through New York City. I combine this mental library of angles, patterns, and plays of light and shadow with my collection of physical components - including cardboard, photographs, paper, drawing and paint- in an intuitive, improvisational process.

janicecaswell.com

Amanda Church

Beach Day, 2014

oil on canvas, 36" x 32"
6,400.

Amanda Church is an artist living and working in New York City and a recipient of a 2015 Guggenheim Fellowship. Her paintings' overarching Pop ethos has consistently referenced the body in landscape, and of late has veered toward figuration, with recognizable body parts populating what remains an essentially abstract arena. Following on the heels of her Heads and Tales show of reductive portraiture in 2015 at Espacio 20/20 in San Juan, Puerto Rico, Church's latest work leaves the head behind to focus instead on other parts of the body, specifically arms, legs, and hands. Some of these paintings evince the feel of the seashore and were in fact drawn from photos of friends sitting by the ocean. An intimation of the horizon line is

often present, as is an intangible eroticism. The tube paintings' "hands holding paint tubes aloft" are more self-referential, purveying a totemic artist-in-the-studio sensation of simultaneous isolation and excitement. The distortion of the figure in all the works is mitigated by their sunny Pop sensibility.

My recent paintings depict body parts, imagined and real, configured with a variety of objects from daily life as well as more formal geometric elements. These various components have been reduced to their most essential elements to portray a distillation of being in the context of a situational diary of everyday life. They are tightly rendered in outlined flat areas of color that seem to squirm up against each other. There is also often an intimation of landscape through the suggestion of a horizon line, along with the notion of contemplation that comes with that particular gaze.

amandachurchart.com

Hallie Cohen

Hy-drog-a-phy II, 2013

Ink on Yupo paper, 14" x 17"
600.

Hallie Cohen is a New York-based visual artist and curator. She is Professor of Art, Chair of the Art and Art History Department and Director of the Hewitt Gallery at Marymount Manhattan College. She was the curator for the Philoctetes Center for the Multidisciplinary Study of Imagination. Cohen is a graduate of Tyler School of Art (BFA) and the Hoffberger School of Painting, Maryland Institute College of Art (MFA), where she studied with the renowned abstract expressionist artist, Grace Hartigan. Her paintings and drawings have been exhibited in numerous galleries and exhibition spaces. Cohen is represented by Fox Gallery NYC.

Water, in its evolving and transforming state serves as the basis for Ms. Cohen's recent work. Water has both mythological and ecological significance, and my paintings represent my interest in the natural and the preternatural worlds. The hy-drog-ra-phy series of ink on Yupo paper consists of abstract topographies of real places and either frozen or dynamic bodies of water. Water-soluble inks were applied to the surface with watercolor brushes. Then they were manipulated, removed, re-applied and burnished by hand with various tools such as paper towels and Q-tips.

halliecohenart.com

Karen Combs

Love Tantra (Multi-color variation), 2017

Acrylic on archival paper, 36" x 24"
875.

Combs, designer and painter, works on the cusp of painting, design, and craft - merging pop art and historical influences, and infusing her passion for high art with a relaxed rock n' roll sensibility. Inspired by everything from Qing Dynasty brush painting to 70's Funk Album covers, The brilliantly colored works combine the mod, the ornate, and the geometric. Karen studied printmaking at Indiana University and the London Print Studio, and has a graduate teaching certificate from Massachusetts College of Art. Karen's art and her work with NAMA ROCOCO have been featured in the the New York Times, Boston Globe, The London Times, Elle Decoration, Vogue Living, Metropolis, NYLON, and WALLPAPER magazine, among others. Her work has also been featured in a live Opera produced at the Royal Opera House in London.

The piece in this show, titled, *Love Tantra* is one in an ever-expanding series - a wall mural/ Panoramique in progress called Pop Art, Ancient Animals. The series was begun at the Dorland Mountain Arts Colony in Southern California during a seven-month residency in 2016.

namarococo.com

Elaine Defibaugh

Swizzle, 2016

Acrylic Paint, Ink & Dyes on Ampersand Board, 16" x 12"
500.

Elaine has studios in NYC and Miami and has been active in the art world since 1989. She is a 2x recipient of the Pollock-Krasner Individual Artist Grant as well as recipient of the Constance Saltonstall Foundation for the Arts Grant. Elaine has attended numerous residencies nationally and

internationally & has had solo exhibitions nationally & internationally. She is in major collections the Butler Institute of American Art in Youngstown, OH, the Johnstown Arts the Buffalo Bill Historical Center in Cody, WY & many private collections nationally & internationally.

For me painting has always been a ritualistic act. I typically work on large paintings, which begin from shadow drawings that I extract from trees & foliage. I attach a piece of charcoal to a stick. I physically engage with the image and paint regardless of the size. As I apply my paint I converse with the surface and interact with the image. I feel that my paintings are as alive as I am and are capable of directing my actions throughout their creation. My work is inspired from my experiences in the natural environment.

<https://www.elainedefibaugh.com/>

Dana Donaty

Peep Show, 2014

Acrylic on canvas, 30" x 30"
3,800.

Dana Donaty (USA-Colombian/ Peruvian/ Italian/ Irish) was raised in New Jersey. She holds a BFA from Moore College of Art & Design in Philadelphia, PA. She is widely recognized for her provocative canvases with unusual narratives. An intoxicating mix of monstrous party animals and humans that are not only having a great time, but Donaty convinces us of their potential reality and believability.

The form of the work expresses a course, a wandering, rather than a fixed space-time. The audacity of my work comes from intrepid boldness, brazen color, satirical playfulness, and fragments of timeless memory where nothing is sacred. It is psychologically empowered with a cast of the burlesque and grotesque; each character exhibiting the vitality of their individual freedom, and imaginative responses to political and cultural things happening in the world.

danadonatyfineart.com

Nereida Garcia Ferraz

Unknown Portrait, 2017

Oil on canvas, 12" x 12"
1,400.

Nereida Garcia Ferraz is a painter, photographer and video maker who graduated from the School of the Art Institute of Chicago. She has received the following grants: Ryerson Traveling Fellowship National Endowment for the Arts Fellowship in 1985 and in 1998, The Ford Foundation grant in 1994. Illinois Arts Council Visual Arts Fellowship in 1985, 1986, 1989 Mac Arthur Foundation Media Grant in 1994 as well as The Richard Diebenkorn Teaching Fellowship from the San Francisco Art Institute 2000-2001.

She has taught at the Museum of Contemporary Art in Chicago, The San Francisco Art Institute, and The School of the Art Institute of Chicago. She has also been a resident/visiting artist in many Art Schools and Museums. She currently works at MOCA's Women on the Rise Program and Miami Art Museum's Brick X Brick Outreach Art Education Program since 2008, working with youth on issues of Urban Design and Architecture, also at the Idea Lab at BASS Art Museum in Miami. Founded The Photography Program at MACLA, San Jose California in 1998. Her works have been exhibited in numerous Museums and Galleries around the US and abroad. Among them: Chicago Art 1945-1995 at The Museum of Contemporary Art, Paisajes de Ida y Vuelta, Museo del Chopo, Mexico City, FOCl Illinois State Museum, Museo de Arte Moderno Mexico City, Islip Museum among others. She co-Produced and directed the award winner video-documentary Ana Mendieta: Fuego de Tierra. The film is in the collection of MOMA, Guggenheim Museum, Yale University, San Francisco Art Institute and many other Museums and Universities around the world.

My artwork allows my ever curious mind to connect history and identity with materials like paint, wax, paper and gesso. My work is the result of time, discipline and commitment at the studio. I'm always aware of the desire to combine materials and actually produce an image from memory.

nereydagarciaferraz.com

Lynne Golob Gelfman

Thru 38, 2015

Acrylic on canvas, 20" x 12"
3,500.

I graduated from Sarah Lawrence College and have a MFA from the School of the Arts, Columbia University. My last solo exhibit, sometimes random, was at Noguchi Breton, Miami. My next solo will be in October at Marisa Newman Projects, New York City. I am currently working on a mural based on an image from the thru series for Miami-Dade Art in Public Places. For more information please see

This painting, thru 38. 2015 belongs to a series called thru. It is about the vulnerable grid. The works are painted from the back and only a certain amount of paint can seep through. Often they suggest the bleached out light of Miami.

lynnegolobgelfman.com

Francie Bishop Good

Comus and Flip, 2014

Oil and synthetic polymer on digital print on canvas,
30" x 20"

Courtesy David Castillo Gallery, Miami Beach
3,500.

Francie Bishop Good lives and works in South Florida and New York City. Bishop Good is twice recipient of the South Florida Cultural Consortium Fellowship, and the State of Florida Individual Artist Fellowship. Her museum solo shows include the Allentown Art Museum, Allentown, Pennsylvania, Museum of Art, Fort Lauderdale, and the Museum of Contemporary Art, Jacksonville, Florida, Art and Culture Center of Hollywood, Florida, and the Hilliard Museum, Lafayette, Louisiana. Bishop Good is represented by David Castillo Gallery.

I just don't know how to describe painting in words. For me it is a continuation of my mark making and photography. Painting an element that I use to make work. It is sexy, mysterious and nearly impossible.
franciebishopgood.com

Isabel Gouveia

Contamination - Rust, 2013/16

Oil on canvas, 34 1/2" x 26"
900.

Isabel Gouveia, a painter, and printmaker working with etchings and digital printers manipulations. She is Brazilian and lives in South Florida. She was recently awarded: Best in Show for the 54th Annual Juried Exhibition at Masur Art Museum, Monroe, LA; a 2016 VCCA residency; and both the 2014 Friedland Project Grant and Esther Saylor Rothenberger Award from FAU. Recent exhibitions include: the 2016 solo exhibition Processed Entropy at The Morris and Gwendolyn Cafritz Foundation Art Center, Takoma Park, MD; the ongoing exhibition Opposing Futures at FatVillage, Fort Lauderdale. Upcoming exhibitions include: the 19th Bienal de Cerveiras, Portugal, and the 3rd Biennial at the Cultural Council of the Palm Beaches.

My work and research have focused on the changing landscape, environmental awareness and the more recent effects of globalization. As an artist, I use diverse materials and digital processes to create provisional drawings, paintings, and printed works that respond to the effects of accelerated entropy. This oil painting series is a work in progress, made without brushes, which investigate processes of painting and demonstrate my concern with decomposition and natural regeneration at the same time. They make me think about lichens.
isabelgouveia.com

Theresa Hackett

Hiding in the Crevices, 2017

Getting There, 2017

Diatomaceous earth, gesso, Flashe paint, air dry clay on wood panel, 20" x 18" & 18" x 20"
3,200. ea.

Born in Los Angeles, Hackett studied art at College of Creative Studies, University of California, Santa Barbara (UCSB). Shortly after receiving a MFA from Hunter College, she began showing art in New York City, Los Angeles, and Europe. In November 2016, she was awarded an artist residency at the MacDowell Colony For The Arts. Prior to

that, she was nominated several times for a Joan Mitchell Award, attended The Fountainhead Residency in Miami, and received a Pollock-Krasner Foundation grant. Hackett has had numerous solo shows and participated in many group shows and museum projects throughout the United States and Europe. She divides her time between New York City and Beach Lake, PA, where she has a studio and works half of the year.

For many years now I have been introducing new materials to my work. I find that one material can activate a dialogue with another and can create certain tensions. My work is a philosophical inquiry; I use the language of abstraction, blending it with the pictorial and pastoral, to create hybrid, textural landscapes. Painting as a language presents itself as a game for me to dissect; it enables me to play within its delicate balance. I have always been interested in creating an environment for my paintings, either through transforming the gallery space into an installation, or introducing three-dimensional sculptural objects to engage in a relationship with a two-dimensional work. I find that this dialogue between installation and painting creates a certain dialectic that offers the opportunity to form a broader interpretation of the work. In the recent work the horizon is no longer present, the orientation is shifted and the work is less referential. I use materials to weave together a somewhat Twisted Landscape. There is a form of mimicry throughout the work where I have taken a found image and then I have duplicated or camouflaged this image so that it blends in and disappears into the composition. I use images of fabric, wood, windows; anything that re-represents a form of the grid or repetition. The content in the work has an overall apocalyptic feel and these drawings contain a representation of ordered chaos; the materials I use are in constant textural tension that emanates a bipolar resolve. My paintings are sequences of illusions of textures that change as viewing distances change.
theresahackett.com

Catherine Haggarty

Aqua, 2016

Gouache on panel, 12" x 12"
1,000.

Catherine Haggarty is an artist and curator based in Brooklyn, New York. She received her M.F.A from Mason Gross, Rutgers University in 2011 and is currently the co-director of Ortega y Gasset in Brooklyn. Haggarty is the recipient of the ESKFF Emerging Artist Grant and Residency, DNA Gallery Residency, Vermont Studio Center Residency and most recently, The Look e Listen Residency in Marseille France (2017). Her work has been reviewed in Hyperallergic and Two Coats of Paint. Her curatorial work and writing includes Curating Contemporary, The Curator, Ortega y Gasset Projects, White Box and Proto Gallery. Teaching experience includes but is not limited to Rutgers University, Princeton Day School, Philadelphia Mural Arts and One River School of Art and Design.

My paintings hedge between abstraction and representation, between memory and willed conjuring. This dissonance between representation and memory seems to occupy the bulk of my interest in painting. Forms reoccur and change over time, but the mainstay of my visual vocabulary is autobiographical and observational. Athleticism, prose, the human form, landscape, and a sense of humor all live within my paintings in some capacity. I want my paintings to connect synapses, build bridges and to live between brazen self-assuredness and a sort of quietude that asks rather than demands your attention.
catherinehaggarty.com

Babette Herschberger

Interrupted Structure #18, 2017

Mixed Media on wood panels, 16" x 36" (diptych)
2,900.

Babette Herschberger was born in Indiana, she currently lives and works in Miami, Florida. An alumni of ArtCenter/South Florida, Babette's work has been in exhibitions at The Fort Lauderdale Museum of Art, the Florida Gulf Coast University Gallery, Caldwell University's Visceglia Gallery and in the Hollywood Art and Cultural Center Biennial among others. Recently, her work was selected by Rene Morales, curator at the Perez Art Museum Miami to be included in the publication New American Paintings issue #112, in 2014 she exhibited at Scope Miami Art Fair with Miami Independent Thinkers.

I'm particularly inspired by expansive landscapes that offer a stark contrast of natural elements and manmade objects like signs, billboards, and architecture. These layers of humanity impose themselves on their natural surroundings in an intriguing way. Upon closer examination, their unnatural interruptions and sublime juxtapositions evoke my sense of nostalgia. The foundation of my current work begins with a very considered paper collage, which ultimately acts as a drawing within the completed piece. These emerging drawings initiate the back-and-forth conversations I have with the work which is resolved by purposefully minimizing composition and emphasizing color and surface. My works intend to suggest structures, objects, and landscapes; they're essentially a recreation of the visual compositions that I encounter in my daily life.
babetteherschberger.com

Jenny Humphreys

Bed of Roses, 2016

Oil on panel, 12" x 12"
600.

Jenny Humphreys is an artist who has lived and worked in Provincetown since 1994. Her work has been exhibited at Gallery Ehva, DNA Gallery, the Schoolhouse Gallery, Artstrand, and PAAM. She had fellowships at FAWC in 1993/94 and 2000/01, and was a resident at Yaddo, Virginia Center for the Creative Arts, and Millay. Educated at Yale and Indiana University, Humphreys has painted for much of her career, but has also worked with photographs, books, installations, performances, needlework, and video/film.

I don't work directly from nature, but I have respect for the natural world. I also love history and stories. These are the sources where the inspiration for a lot of my work originates. The images of paintings illustrate both opposing and complimentary themes which run throughout much of my work. As the work progresses, it becomes a navigation between the need I have to impose order, to tell a story, to make sense of the world; versus my desire and need to relate the direct sensual response I have to the world I see around around me.

Regina Jestrow

Quilt Painting 0505, 2017

Gouache, watercolor, embroidery on paper, 22" x 30"
1,500.

Born and raised in Queens, New York, I have been sewing and creating quilt pieces for over 15 years. I've exhibited work in various venues in South Florida, including The Boca Art Museum, The Coral Gables Museum, 6th Street Container, Hollywood Art & Culture Center, Girls Club of Fort Lauderdale, and Turn-Based Press. I learned to sew when I was a child, graduated from High School of Art & Design, in New York City, and studied photography at Fashion Institute of Technology, also in New York City. I've had the opportunity to do various residencies at The Deering Estate, the Artist in Residence in the Everglades (AIRIE), ArtCenter/South Florida, and The Studios of Key West. Currently, I live and work in Miami.

My recent body of work is a series of geometric drawings and paintings that stem from my on-going interest in Folk Art Quilts and pattern design. I borrow traditions from quilt making using improvisation, contrast, multiple patterns, and shifts in scale. I incorporate colors, textures, and structures representative of my natural surroundings in South Florida. The combination of translucent inks and watercolors with opaque gouache and acrylics, create movement, flow, contrast and continuity. They are all finished with embroidery reminiscent of the traditional handwork they are all originally inspired by.
reginajestrow.com

Tina LaPorta

iPill, 2017

Oil on board, 6" diameter
1,200.

Tina La Porta recieved her MFA from the School of Visual Arts in New York. Since then she has exhibited her work widely both at home and abroad; including The New Museum, NY; Museo Nacional Centro de Art Reina Sofia, Madrid, Spain; Museu do Essencial e do Alem Disso, Rio de Janeiro, Brazil; Institute of Contemporary Arts, London, England; San Francisco Art Institute, San Francisco, CA;

Centre Cultural de la Fundacio "la Caixa" Barcelona, Spain; The Kitchen, New York, NY; The Art and Culture Center, Hollywood, FL.; The Young At Art Museum, Davie, FL.

To spray, to pour, to place. I combine various painting techniques with the integration of a pill to explore the role of pharmaceuticals in our personal lives and within our culture of consumption. In this work I use an iPill purchased on-line and shipped from India to continue this on-going exploration. Spray paint then oil paint, poured around the pill to hold it into place transforms into cell like structures on top of a round, womb-like surface to tell a story, ask a question, invoke dialog.

tinalaporta.net

Irene Lipton

Untitled (12-10), 2012

Oil on canvas, 16" x 16"

Courtesy Albert Merola Gallery, Provincetown, MA
2,050.

Lipton received her MFA in painting from Hunter College in NYC in 1986. Hunter awarded her a travel grant to Egypt and Crete, which intensified her interest in the language of hieroglyphs. Early in her career, she was chosen by Charlotta Kotik to be in two museum shows, which included "Working in Brooklyn/Painting" at the Brooklyn Museum in 1987. She was a fellow at the Fine Arts Work Center for two winters, 1988-1989. For several years following, she showed her work at the Albert Merola Gallery (formerly UFO) in Provincetown. Lipton had a mid-career show in 2007 at the Provincetown Art Association and Museum. In 1997, Lipton moved from NYC to Provincetown and then to North Truro, where she built a studio and works today. She was one of the founding members of artSTRAND, where she showed for seven years. She has been represented again by the Albert Merola Gallery in Provincetown for the past seven years.

Growing up surrounded by artists and writers in New York City and Provincetown, I was deeply influenced by the ideas of abstract expressionists and that approach to art making. For many years, my work was comprised of layers of spontaneous and random gesture, line, shape, color and erasure, which would weave a dense space. The lines formed edges, edges shapes, and a complex interplay resulted. For the past several years, the focus has been on the lines and the gesture and figures embedded in them. I'd like some of the play and humor I feel as I am working to inhabit the resulting forms, which straddle a line between the familiar and the mysterious. I always have appreciated Paul Klee's idea of "taking a line for a walk."

irenelipton.com

Nancy Lorenz

Au79 Gold (version3), 2015

Red gold leaf, aqua resin, gesso, rock crystals, jute, wooden sketcher bar, 20" x 16"
9,000.

Nancy Lorenz earned a BFA in Painting and Printmaking at the University of Michigan, Ann Arbor, and an MFA in painting from the Tyler School of Art. She is a 1998 recipient of a John Simon Guggenheim award. In 2014 and 2015 Lorenz's work was featured in exhibitions at the McNay Art Museum in Houston, the Akron Museum and the Nassau County Museum of Art. She has an upcoming solo exhibition at the San Diego Museum of Art in 2018.

Nancy Lorenz's recent work represents an ongoing investigation into the Periodic Table of Elements. While each individual representation of an element has its own characteristics, when shown together the works interact with each other, creating complex visual compounds that mimic the actions of the elements themselves. Au79 Gold is an example of the artist's most recent explorations into this ongoing series.

nancy-lorenz.com

Judy Mannarino

Speak Up, 2016

oil on canvas, 10" x 8"
3,000.

Judy Mannarino has received awards from the Pollock-Krasner Foundation, the Joan Mitchell Foundation and the New York Foundation for the Arts. She has traveled and

exhibited extensively in the US and Europe, including the 42nd Biennial at the Corcoran Gallery of Art in Washington, DC and the Pera Museum in Istanbul, Turkey. She received her BFA from School of Visual Arts and her MFA from Hunter College, both in NY.

I continue to work on a series of paintings that are engaged in the exploration of altered emotional and psychological states of women; coupled with ideas of beauty, attitude and consequence. Each painting is the product of memory, perception and shifting points of view. I combine humor and dead serious drama in these paintings. The images depict the predicament of women revealing the inner and outer results of covering up and acting out - through ornaments, disguises and facial distortions, exposing vulnerability and conflict.

judymannarino.net

Margo Margolis

Contained, 2016

Flashe on canvas, 14" x 11"
1,400.

Margo Margolis is a painter based in New York. Her work has been shown in solo exhibitions at Brooke Alexander Gallery, New York, Esso Gallery, New York, Beth Urdang Gallery, Boston, Miami-Dade College, Miami, University of Southern Florida, Tampa, Richard Greene Gallery, New York, among others. Selected group exhibitions include The Renaissance Society, University of Chicago Chicago, Munson-Williams Proctor Institute, Utica, New York, University Museum, University of California, Santa Barbara, California, Delahunty Gallery, Dallas Texas, Pennsylvania Academy of Fine Arts, Philadelphia, North Dakota Museum of Art, Colby College, Waterville, Maine, Halls Walls, Buffalo, New York. Her work has been reviewed in the New York Times, Art in America, Arts Magazine, New York Post, Boston Globe, Philadelphia Inquirer, Art New England, Art and Auction, Chicago Tribune, Village Voice, Los Angeles Times, Print Collectors Newsletter. Her work is in the collections of the Brooklyn Museum, Brooklyn, New York, Philadelphia Museum, Philadelphia, Chase Manhattan Bank Collection, New York, General Mills, Minneapolis, MN, Estee Lauder Corporation, New York, IBM Corporation, New York, Stephen Paine, Boston among other public collections. She is the recipient of numerous awards including two National Endowment for the Arts Fellowships, New York State Council on the Arts Grant, Yaddo and Mac Dowell Residency Grants. Margolis has been a Professor of Painting at Tyler School of Art, Temple University

The process of painting is what is most engaging to me-how one thing leads to another, how systems collide, and contradict. Gestures meander, materials mix, the painting builds by forcing things together. Each layer is a distinctive character, revealing the stops, starts and revisions that set image to surface. Past and present all at once.

bethurdangallery.com/artists/margolis/

Laura Marsh

Dear Millennial Rosie, 2017

Embroidery on digital canvas print, 33" x 22"
500.

Laura Marsh has exhibited nationally at venues including Printed Matter, Field Projects, Newman Popiashvili Gallery, and Tilton Gallery in NY. She has attended several residencies including Zona Imaginaria in Buenos Aires, Argentina, and the China Project through Tilton Gallery in Beijing, China. In addition to making, Marsh considers curating a vital part of her ethos. She supports contemporary installation and social practice in both her own studio as well as fellow artists. Her long-term curatorial goal is to produce global projects, traveling exhibitions, and to build a team of fellow installation artists who produce abroad. Marsh received her MFA in Sculpture from Yale University School of Art, CT and her BFA from the Cleveland Institute of Art, OH. She is the current Curator of Exhibitions at the Art and Culture Center in Hollywood and an Artist in Residence at the ArtCenter/ South Florida.

Dear Millennial Rosie is a call to advocacy to a younger generation of women who see empowerment in Norman Rockwell's symbol of Rosie the Riveter. The irony is that for retired women, Rosie signifies a time when their mothers were recruited into the munitions industry as their men enlisted in WWII. My mother dismissed Rockwell's image as sexy propaganda, whereas the woman I photographed,

Maria Zyla, celebrates Rosie confidently. This duality provides the space for encouragement during the most anti-feminist moment in history, when Hillary Clinton's slogan, "Stronger Together" was Trumped by "Make America Great Again." There's room for education here, and women can unite and reassess strategies for shaping stronger communities.

www.lauramarsh.net

Maureen McQuillan

Untitled (DS/RC), 2016

Ink and acrylic polymer on wood panel, 24" x 23 1/2"
Courtesy McKenzie Fine Art, NYC
4,500.

Artist Maureen McQuillan, based in Brooklyn, has been exhibiting her work both nationally and internationally for two decades. Her most recent solo exhibition was in 2015 at McKenzie Fine Art in NY and was entitled "Process Color." Group exhibitions include: Le VOG Contemporary Arts Center, Fontaine and The College of Art and Design, Grenoble, France; The Weatherspoon Art Museum, Greensboro, NC; The Contemporary Museum, Baltimore, Maryland; The Drawing Center, NY; The Islip Art Museum, NY; The College of New Rochelle, NY; and the John Michael Kohler Arts Center, Wisconsin, among many others. McQuillan's work has been mentioned and reproduced in The New York Times, Newsday, The Boston Globe, TimeOut, The San Francisco Chronicle, San Francisco Examiner, ARTnews, Architectural Digest and Art on Paper, as well as many other publications, and her work is held in private and public collections all over the world. Maureen McQuillan is represented by McKenzie Fine Art in New York.

Color is not a problem to be solved, but rather (in the words of the philosopher Mary Mothersill), "a perplexity that doesn't blow away." So while understanding the perpetual failure of attempting to systematize color, as well as the dangers of being seduced by it, I decided to create my own color system, knowing full well that given the nature of the endeavor, my system, just like any other, would heat up, break down and short circuit itself in no time. My process is a simple one of laying down ink lines in a slow, repetitive, meditative way: as I work, I add in a very limited and rotating number of pure, unmixed inks in a repeating order according to certain rules. In the end, the optical mixture of these many-layered colors creates a surface as well as a depth; the lines twist and turn in a way that is both gestural and geometric. When dry, the transparent colors, suspended in clear layers of acrylic medium, combine to create unforeseeable and surprising results. This simple yet complex rules-based process I have created ends up being a kind of Sudoku with color. The surface of the work is one of layered depth where system and dysfunction, structure and dissolution, order and chance all play out in unexpected ways. And so, rather than solving the "problem" of color, I remain happily lost in its perplexities.

maureenmcquillan.com

Eva Melas

Money Dress, 2017

Canvas, acrylic paint, 17" x 40"
1,500.

Eva Melas is an artist in New York City. She has exhibited at the John Michael Kohler Arts Center and the Armory SOFA show, recently with Proteus Gowanus, the BKBX, TWAT and Brooklyn Souvenir. Her work appears in the the books Arts/Industry Collaboration/Revelation and Confrontational Ceramicsm TedXGowanus talk and the New York Times. Her awards include the John Michael Kohler Art and Industry Residency and an Empire State Crafts Alliance Grant. She attended Cooper Union, School of Visual Arts and has an MFA from Mason Gross School of the Arts, Rutgers University.

Her work is made of canvas, cut up, sewn and painted black, leathery like oil. A seamstress's or a sculptor's painting.

bkbxgallery.com/eva-melas/

Michelle A.M. Miller

Untitled (17-5), 2017

600.

Michelle A. M. Miller is an emerging visual artist who creates colorful paintings that celebrate nature in spite of her own chronic black thumb. Her work has appeared in Oxford American and South Florida group exhibitions including "Nature Preserved" and "The Triumph of Detritus." Miller earned her BFA in painting from Florida Atlantic University and her BA in art history from Georgetown. The artist lives and works in West Palm Beach, FL.

I create colorful, invented worlds where imagined plants and remembered landscapes emerge through synthetic reconstruction. In this modestly scaled work, painted and drawn elements are transformed into digital layers and slices then back into traditional collage and painterly techniques. This hybridized approach generates ambiguous space and infinite possibility.
michelle-miller.com/

Portia Munson

Purse 7, Purse 6, Purse 4, Purse 3, 2017
watercolor on paper, 7" x 10" ea.
1,100. ea.
Courtesy the artist PPOW Gallery

Portia Munson is a visual artist working in photography, painting, sculpture and installation. Her work has been shown internationally in major public and private exhibitions since the early 1990s. Munson's most recent solo exhibitions include "The Garden", at PPOW Gallery in NYC and "Earth Rites" at NYU Langone Medical Center Art Gallery in NYC, both 2017. Recent public installations include a large-scale light-box at the Bryant Park subway station for the MTA in NYC, a permanent MTA installation at Fort Hamilton Parkway station in Brooklyn, and a large piece at the Albany International Airport (Albany, N.Y.). Munson holds a BFA from Cooper Union (1983) and an MFA from Rutgers University (1990), and she studied at Skowhegan (1987). She lives and works in Catskill, NY, and is represented by PPOW gallery in NYC.

Much of my work -- whether installation, painting, sculpture, or creating digital prints -- involves collecting and depicting or displaying found objects that seem to resonate with hidden meaning. When painting, I often make "portraits" of the mundane objects I collect. Under scrutiny, or when assembled into large groups of similar objects, the complex nature of these objects is revealed. In this case, watercolor paintings of women's castoff change purses may raise questions about sexuality, women's roles and aspirations, and our collective notions of beauty and femininity.
portiamunson.com

Charo Oquet

Then It Shined, 2004-14
Mixed media, 10" x 8" ea.
1,000. ea

My work has been exhibited at the Pavilion of Contemporary Art (PAC), Italy; Bass Museum of Art, Ft. Lauderdale Museum, MoCA N. Miami, Bass Museum, New Zealand National Gallery, Govett-Brewster Art Gallery, NZ, Museo de Arte Moderno, D.R. , New Zealand National Museum, Wellington, Casal Solleric, Spain, Hollywood Arts and Culture Center, Nikolaj Kunsthal, Copenhagen, Denmark Ballhaus Naunynstrasse, Berlin, Germany, Kunstnerne Hus, Oslo, Norway and M&M Projects, Puerto Rico.

For over 30 years, I have developed an art practice, which addresses multidimensional aspects of cultural identity and post-colonial legacy. My research on Afro-Caribbean popular beliefs has led me to explore new forms of cultural practices, which articulate critically in different formats and situations. I analyze and aesthetically approach conflicts and resistances. I make them relate to each other. My work enables dialogues to be expressed subjectively in relation to politics, religion. Problems of social inequalities serve me to make an intense reflection on the human condition in our world. My installations are made up of tweaked everyday objects from thrift shops and the overflowing surplus stores of the consumer world and culturally resonant materials to explore themes of ancestry, race, and memory. I transfigure these objects through appropriation and dislocation giving added value to these objects.
charoquet.com

Mari Rantanen

Garibian Sunset, 2016
Acrylic and pigments on canvas, 24" x 18"
4,000.

Mari Rantanen was born in Espoo, Finland. She lives and works in New York and Stockholm. Her work has been exhibited and published widely in Scandinavia, where she has also completed many large-scale public and private installations, and she has been a Professor at the Royal Academy of Arts in Stockholm.

There is no painting without a concept. Each of my works is based on an idea, a concrete thought, which can be understood to be the same as structure, a base on which I make my paintings. The idea is the concept for the content of the paintings. I am interested in different systems and the structures humans create for themselves. The relationship between order and chaos is both exciting and problematic. I want to organise chaos and to disturb order in my work. I have a desire to say many things at the same time. What really matters is how well I can combine the languages of the painting and juxtapose them. It reflects our pluralist culture. There is no one truth anymore. Instead there are many parallel and layered truths. I want to make paintings that tell a story, have a narrative.
www.marirantanen.com

Leslie Jane Roberts

Warning, 2014
Acrylic gouache, graphite, colored pencil,
ink on panel, 16" x 12"
2,800.

Leslie Roberts has shown her work in New York City and throughout the US for over twenty years. She is represented by Minus Space in Brooklyn, where she had a solo show of paintings in 2016. She received a BA from Yale University and an MFA from Queens College, CUNY. A professor at Pratt Institute, she lives and works in Brooklyn.

My paintings contain words translated into visual language. I encode notes from daily life into gridded structures of color and mark. This painting contains a list of assorted warnings from product labels, instruction manuals, subway signs, emails, financial statements, and other sources.
leslierobertsart.com

Judith Robertson

Architecture as Camouflage, 2013
Mixed media on paper, 20" x 30"
1500.

Judith Robertson is a Miami-based artist whose work has been included in annual exhibitions at the New Jersey State Museum of Art, the Newark Museum, and the Fort Lauderdale Museum of Art. Her sculpture and recycled assemblage work has been installed in national and international galleries including MIA Gallery (Miami Int. Airport), Dieter Keller Gallery, Luzern (Switzerland), Schmidt Gallery, Florida Atlantic University (Boca Raton, FL), and the Herndon Gallery of Art (Yellow Springs, OH). Her short video work was screened during ArtBasel/Miami Beach 2003, 2004, 2011, and 2015. Her mixed media work on paper has been exhibited at David Castillo Gallery, Under the Bridge Gallery, and the Deering Estate, in Miami, Florida. Residency fellowships include Fundacion Valparaiso in Mojacar, Spain (2012) the Vermont Studio Center (2013), the Virginia Center for the Creative Arts (2015), and Jentel Foundation (2016). In 2000-2001, she was awarded a State of Florida Individual Artist Fellowship. She was a regional adjudication panelist for the National Foundation for the Advancement of the Arts (n/k/a YoungArts) from 2001 to 2004.

Walking is an integral part of my waking life and my work-practice. I use the activity to develop strategies for visual expression. I photograph - or shoot short abstract videos - as evidence of my passage along routes, roads, fields, river, ocean, and sky, and then remap the images through the application of mixed media onto the printed paper. Following footpaths, sidewalks, and lined roads allows me access to abstract insight and connectivity with the world.
judithrobertson.com

Lisa Rockford

Self 06, 2014 2499.
Relenting Mom, 2016. 2249.
Split Personality Mom, 2014 1499.
Oil paint & engraving on wood, dimensions variable

Lisa Rockford received her MFA from the School of the Art Institute of Chicago, and since moving to South Florida in 2007, has established herself as an artist, curator, and educator. Lisa has exhibited her artwork nationally since 1992, was awarded the Innovative Collaborative FAB Grant for her solo exhibition at the Art and Culture Center of Hollywood in 2011, and has since been included in exhibitions throughout South Florida including The Deering Estate, MAC Fine Art, The Lowe Museum of Art, and the survey "100 Degrees in the Shade." In 2013, Lisa was named one of the "40 under 40, Rising Stars" by Gold Coast Magazine.

For "Vein Mapping/Vain Mapping" series I first used flesh as source material. I began by photographing the Spider veins (Telangiectasia) in the surface of my legs, and subsequently, my mother's legs, with an endoscopic camera, which magnifies by 100 times. When I examined these colorful scars more closely, I was mystified by the inherent colors and the intricacies of these unique capillary formations. As vibrant maps of our body's unique markings were exposed, I began to find beauty in what would usually be considered the "repulsive defects." Since spider veins are signs of aging, the wood slices were an ideal nexus with the painted images, having their own unique markings of age. This visual similarity between organic elements of body and earth, and the parallels between biology and geology, is to me a transcendental connection that leaves me astounded at both the aesthetics and wonders of science.
judithrobertson.com

Lydia Rubio

Constellation #7, 2017
Oil on wood panel, 30" x 30 1/2"
4,500.

Multi media artist, architect and world traveller, her work consists of large-scale public art commissions, paintings and artist books. Her works have been included in multiple solo and group shows. Selected public collections: The Museum of Fine Arts of Indiana University, Santa Barbara Museum of Art, University of Southern California at Los Angeles, Stanford, Stanford and Bryn Mawr University Libraries, the Wolfsonian FIU, Museum of Art Fort Lauderdale, Miami-Dade Community College and The Lowe Art Museum. She is the recipient of a Pollock-Krasner Fellowship, a Cintas Foundation Fellow, a State of Florida and a Graham Foundation Grant.

Artists are like radars. They have 360-degree sensors. Their works are translations of sights and feelings. The process of painting unites mind (concept), body (physical movement), and spirit (inexplicable intuitions), a dance where one's rhythm is expressed. The goal of painting is to create imaginary spaces. My life has been centered on painting and drawing, my constant companions and rewards.
lydiarubio.com

Sarah Michelle Rupert

Turnberry Ocean Club with Aloe Tree, Miami, 2016
Ritz Carlton with Lychee, Basil Trees, Miami, 2017
Ink, pen, Xerox transfer and collage on paper,
20" x 15" and 20" x 11 1/2"
500. ea.

Sarah Michelle Rupert is a visual artist and arts professional living and working in South Florida. Working with photography, video, collage, drawing and animation, much of her work revolves around consumer culture and mass-communication in contemporary experience.

While our city sinks, and our residents struggle to find affordable housing, these glossy magazine pages tout grandiose views and carefree lifestyles. While our city sinks, these ivory towers continue to grow tall and crowd our coast. While our city sinks, we can perch on those balconies, and watch the king tides roll in and over.
sarahmichellerupert.com

Shuli Sadé

Define Happiness, 2014

Eight painted photographic panels on clay board, 8" x 8" ea.

500. ea./4,000. total

Shuli Sade is a New York based multi-disciplinary artist who works across a range of mediums: photography, video, drawings, sculpture and installation. She has taught and lectured at the University of Pennsylvania School of Architecture, Parsons School of Design, Columbia University's Barnard College, Bezalel Academy of Art and Design School of Architecture. Sadé has received the Pollock-Krasner Foundation Grant, (2014), a National Endowment for the Arts Fellowship (1991), New York Foundation for the Arts Emergency Grant (2001), Lower Manhattan Cultural Council Fund, NY- Israel Cultural Cooperation Commission Grant, AICF study grant, NY Art Development Committee grants. Her work is in numerous private and public collections. Her installation at the Neurobiology of Cognition Laboratory at NYU (2010-2012) was selected among Top 100 best art projects in Collaboration of Design and Art awards (CoDA Top 100, 2013). Her work is represented by Galleria Ethra, Mexico City.

Define Happiness is a series of manipulated photographs, drawings and paintings focused on the theme of happiness. Dopamine, serotonin, oxytocin and endorphins are playing key role in the brains ability to experience pleasure, feel rewarded, and maintain focus. I use urban grid as a parallel universe to mapping our brain. In a statistic research I conducted to find the color of happiness, the majority of my candidates had focused on pink, followed by orange and blue. I used the pink color to overlay happiness on an urban grid based on a photograph I took of Midtown Manhattan. shulisade.com

Carolina Salazar

Sundress, 2016

Watercolor and gouache on paper, 14" x 10" 400.

Carolina Salazar was born in Bogota, Colombia and lives and works in Miami, FL. She received a BFA in painting from School of Visual Arts in New York, and her work has been exhibited at Miami's Dorsch Gallery, Art Center/ South Florida, and various group exhibitions throughout Florida. She has been the recipient of the Miami Dade Cultural Affairs Artist Access Grant and the Individual Artist Fellowship from the Florida Department of State.

My paintings are intimate landscapes of personal identity, weaving together real life and imagined portraits of the single woman. Surfaces are composed of wavering patterns and free-form designs primarily painted with gauche and watercolor on paper. Sources of inspiration come from fashion to textile design, old Miami store fronts and signs, miniature Indian paintings, 60's architecture and design, to the flora and fauna of tropical Florida. Triggered by a visceral reaction to what is happening in the moment, my paintings are spontaneous and produced quickly to capture a feeling or experience. The common thread in my work leans towards the female figure, with the colors, scenarios and objects that surround them holding clues to a personal story.

Jennifer Sanchez

NY1709, 2017

Acrylic on paper, 15" x 11" 550.

Originally from Florida, I live & paint in the Lower East Side of NYC.

I build up layers of geometric shapes and vivid colors to create syncopated and uncluttered compositions. I begin each painting with general shapes and colors in mind and let the painting unfold as I go. Jennifersanchez.nyc

Yolanda Sanchez

My Foolish Heart, 2017

Oil on canvas, 41" x 29 1/2" 6,000.

Yolanda Sanchez lives and works in Miami Beach, Florida. She conducts "research" in the natural landscape - largely influenced by color, texture and light - and paints in her studio. Her work is never a direct translation of what she sees, but rather is an expression of a felt experience, a memory of or desire for the experience. The paintings are also informed by a variety of sources: the physical world, literature and particularly, poetry, dance, calligraphy and Asian art. Yolanda has an MFA from Yale University and is a Fulbright scholar completing her fellowship as a painter in Spain. In New York, she is represented by Kathryn Markel Fine Arts and Kenise Barnes Fine Art.

"Flesh is the reason oil paint was invented" - Willem DeKooning

There are ways of seeing that are accessible only through painting. Painting provokes a sense of touch, it is tactile; it is physical. Painting, as both an object and an activity, has a presence, an energy and impulse that captures the totality of my experience and what I want to communicate. Painting is about pleasure in the making and the viewing. It endures. yolandasanchezstudio.com

Mira Schor

Sketchbook Painting: Painting, 2016

Oil on linen, 12" x 16"

Courtesy the artist and Lyles & King Gallery 6,000.

Mira Schor is a painter and writer living in New York City. Schor has been the recipient of awards in painting from the Guggenheim, Rockefeller, Marie Walsh Sharpe, and Pollock-Krasner Foundations, as well as the College Art Association's Frank Jewett Mather Award for Art Criticism, a Creative Capital / Warhol Foundation Arts Writers Grant and an AICA-USA award for her blog A Year of Positive Thinking. She is the author of two books of collected essays, *Wet: On Painting, Feminism, and Art Culture* and *A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life*. She is also co-editor of the journal *M/E/A/N//N/ G*, and editor of *The Extreme of the Middle: Writings of Jack Tworok*. Schor has had recent one-person exhibitions at Lyles & King Gallery in New York and at CB1 Gallery in Los Angeles, with reviews published on *Hyperallergic*, *Artforum's Critic's Picks*, and in *Artforum*. She is Associate Teaching Professor at Parsons School of Design in NYC.

After my mother died, I felt I had to start back at a kind of zero of my identity as an artist; I started with basically just a blob of black ink and that developed into the empty thought balloon. It turned out to be a great space in which to paint *paint*, to place paint where you expect to find language. Some of those thought balloons looked a lot like heads so I put eyeglasses on them, and then about a year later gave them a very basic body, with stick figure legs so they could start walking around and encountering the world. miraschor.com

Judith Simonian

Hands on Fire, 2014

Acrylic on canvas, 10" x 8" 2,100.

Judith Simonian is a New York City painter and a Guggenheim Fellow. Her recent solo exhibition, *Foreign Bodies* was held at Edward Thorp Gallery in NYC. Her paintings can be seen in group show there as well as in other venues in 2017. She was artist in residence at Dora Maar House in southern France 2016. She teaches at Cooper Union in NYC

My work removes the distinctions between the internal and external realms, real and imagined spaces and create a radiant but fractured world judithsimonian.com

Karen Snouffer

Two Towers, 2016

Acrylic, marker, ink, collage on panel, 10" x 12" 500.

Karen Snouffer has exhibited at Art Center/South Florida; The Work Space, NYC; Cleveland Center for Contemporary Art; Weston Art Gallery, Cincinnati; Poor Dog Space, Los Angeles; and La Mediatheque, Epernay,

France. She is a former fellow of the Fine Arts Work Center, Provincetown, an Artist in Residence at Headlands Center for the Arts, Sausalito; and a recipient of a McGregor Foundation Global Exchange Grant to France. She has collaborated with poets, dancers, sculptors and new media artists.

My work evolves from repeated themes based on contradiction and movement, internal forces that materialize in a range of studio practices. I often choose to work in mixed-media, which evolves from painting processes, as it provides a fluid structure for the exploration of disparate ideas and gives me a broad material vocabulary for creating unpredictable combinations. I embrace artistic tension in my work that arises out of contrasting forces: still versus energetic, organic versus synthetic, fragility versus strength, bizarre versus logical, flat versus relief, order versus chaos. My work allows these opposites to co-exist and agitate within physical and psychic space. Past experience with improvisational dance brings an awareness of the body that affects my two- and three-dimensional works. My processes are an extension of connections to the moving body and to a compelling need to perform on the edges of creative energy. karensnouffer.com

Sara Stites

Deer Catcher, 2015

Oil on Yupo Paper, 30" x 20" 1,200.

Sara Stites, a native New Yorker, lives in Miami and Thomaston, Maine. She will be in a two person show at the CMCA in Rockland, Maine opening May 20, 2017 through August 13.

I am interested in unsettling and explicating these dichotomies: personal/universal, classical/contemporary, evolution/hierarchy. For the last few years, I've worked on Yupo paper, a synthetic approximation of paper but stronger, tougher and with a luscious surface that accepts a variety of media. I start on the floor, pouring water and drops of ink, wiping and lifting to make pours and puddles that evaporate as they dry. These marks intimate space, a setting. When placed on the wall, I intuit an act, a protagonist, a setting. Mixing drawing and painting, I continue wiping, staining and marking with the oil, creating an integration of form and content. sarastites.com

Nina Surel

Tickle Me Pink, 2017

Household paint on neoprene in plexiglass, 34" x 34" x 2" 1,200.

Nina Surel was born and raised in Buenos Aires Argentina, and has lived and worked in Miami since 2001. She studied Fashion and Textile Design at the Architecture & Urban Planning University of Buenos Aires, and Costume and Set Design at The Art Institute Teatro Colon in Buenos Aires, Argentina. Her work has been exhibited widely in institutions, and galleries in the United States, Europe and South America, including the Naples Museum of Art (Naples, FL), the Museum of Latin American Art (Long Beach, CA), The Art & Culture Center of Hollywood (FL), the Boca Raton Museum of Art (Boca Raton, Florida) and the MOCA (North Miami, FL). She has participated in Art Fairs in Buenos Aires, Chicago, New York, Miami, and London. Her artwork has been featured in national and international magazines.

Over the last decade, I developed a series of mixed media portrait-sets-landscapes. Becoming the object and the subject of my transformation, reciting the roles of many characters within a single narrative and continuously changing appearance. My identity also assumes others, corresponding not simply to phases of my existence but to authentic alternatives, overlapping with one another. The woman-character that emerges is deeply tied to the idea of femininity, closely connected to the physical, tactile, sensual, and always built through the second degree reference to imaginary models "overturned" and "acted upon" through artistic procedure. The characters embedded in these scenarios always indicate an identity that lies halfway between fiction and my flesh and blood, between mythology and autobiographical reality. I employ a wide range of media, such as photographs, lace, buttons, porcelain, fabric, jewelry and resin. ninasurel.com

Carolyn Swiszc

Biscayne Bay, 2017

Acrylic and relief ink on paper, 28" x 31"
1,800.

Born and raised in New Bedford, Massachusetts, Carolyn Swiszc moved to Minnesota to attend the Minneapolis College of Art and Design, where she earned a BFA in 1994. In the late 90s she spent three winters in Miami Beach on a fellowship from the National Foundation for Advancement in the Arts. Time spent among Miami Beach's quickly changing cityscape inspired Swiszc to take an interest in buildings and public spaces. Swiszc's work has been exhibited at the Minneapolis Institute of Arts, The Drawing Center, Highpoint Center for Printmaking, Miyako Yoshinaga Gallery in New York, Steven Zevitas Gallery in Boston, and The Corcoran Gallery of Art. She is a recipient of the Jerome, McKnight, and Bush artist fellowships. She lives in West Saint Paul, MN with her husband (photographer Wilson Webb) and their daughter.

Painting is most satisfying to me when areas can flip back and forth between being seen as something like waves or sky, and being seen simply as flat marks. I'm drawn to subjects both as interesting formal ideas as well as expressions of something deeply personal about the connections I have to the places I depict.
carolynswiszc.com

Dannielle Tegeder

Amber Segment with Intersecting Structures, 2016

Linen, acrylic, paint and ink, 24" x 18"
4,500.

Dannielle Tegeder was born in Peekskill, NY. She received her BFA from the State University of New York at Purchase, and an MFA from The Art Institute of Chicago. She has exhibited both nationally and internationally in Paris, Houston, Los Angeles, Berlin, Chicago, and New York and has been the recipient of many residencies and grants, including Yaddo, the Pollock-Krasner Foundation, Smack Mellon Studio Program, and the Marie Walsh Sharpe Studio Fellowship. Several of her works are in the Collection at the Museum of Modern Art in NYC, The Museum of Contemporary Art in Chicago, and The Weatherspoon Museum of Art in Greensboro, NC. She has recently exhibited at Carrie Secrist Gallery in Chicago, Johannes Vogt in New York City, Gregory Lind Gallery in San Francisco, the Wellin Museum of Art at Hamilton College, Montclair Art Museum in New Jersey, Augeo Art Space in Rimini Italy, and National Gallery in Washington D.C. She has an upcoming exhibition at Frist museum in Nashville.

My paintings, drawings, wall works, sculptures, animations and sound-art build on the modernist legacies of abstract art, architectural draftsmanship, and city planning. Inspired both formally and conceptually by the utopian impulse of the Constructivists, these works manifest as poetic extrapolations of urban construction or a conceptual map. I employ archaic architectural tools and methods, inspired from my upbringing in a family of steamfitters. The drawings find expression in a personal iconography transfigured from the schematics and symbols of mechanical drawings, maps, and the diagrammatics of steamfitting.
dannielletegeder.com

Kristen Thiele

Girl at Window, 2017

oil on canvas, 26" x 34 1/2"
3,200.

Born in Honolulu, Hawaii, Kristen Thiele lives and works in Miami. Thiele received her BFA from the School of the Art Institute of Chicago in 1995 and her MFA from Miami International University in 2012. After graduating from SAIC, Thiele apprenticed Chicago screen printer Steve Walters of Screwball Press and learned the art of silkscreen printing, primarily printing posters for local and national bands. Upon her return to Miami, she became a member of the Art Center South Florida on Lincoln Road in South Beach, where she held a studio until her move in 2010 to Bridge Red Studios in North Miami. Thiele currently co-runs Bridge Red Studios/Project Space, alongside her father Robert Thiele and husband Francesco Casale. exhibiting longstanding South Florida artists in an alternative environment. Thiele's posters were published in

the definitive rock poster book, "The Art of Modern Rock" and her paintings in, "Miami Contemporary Artists" and "100+ Degrees in the Shade."

My image choices talk about isolation, the anonymity of the crowd, ambiguity, the space between action and reaction, and the ignored places between the deliberate and the staged. In painting these images, I have internalized every detail of the source image. Every brushstroke is a result of my looking at each part of the image with equal attention and focus. My paintings are a product of my absorption of the images that I choose and of my processing those images through the externalization of the action of painting.
www.kristenthiele.com/

Kristiina Uusitalo

A Small Heart of the Matter I, 2016-2017

Oil, pigment, wax and artificial resin on wood,
23.5" x 23.5"
3,800.

Born in Finland, Uusitalo earned her MFA at Tyler School of Art, Temple University. Exhibitions include Gallery Heino and Amos Anderson Art Museum, Helsinki, Oulu Art Museum, Oulu, Finland, Beijing Biennial, China in 2005 and 2008 and in the Museum of Russian Art in 2003. Public art commissions: The lobby of Malmi Hospital, Helsinki 2013 and Tainionkoski Church altarpiece in Imatra, Finland in 1997. State Art Prize, Finland 2008.

My current paintings take us into the midst of the plastic soup that we swim in. The sky is still blue, but we are choking in the useless material boiling away in our seas and on our shores. We let it go down the drain. I paint to make visible the places where energy is stored and released.

kristinauusitalo.fi

Clara Varas

Untitled (window), 2016

Oil, latex, spray paint on fabric, 36" x 24"
1,200.

Clara Varas is a Cuban Born Miami Based artist and a graduate of the School of Visual Arts, NYC. Varas' work explores issues concerning identity, displacement, and the concept of home. Her works use the language of abstraction and unconventional materials to blur lines between painting, sculpture, and installation.

I make no distinction between an installation, a sculpture or a painting - those distinctions don't exist in my practice. I'm not interested in what painting is. I'm interested in what else can painting be.
claravaras.com

Michon Weeks

Pass Me Not, 2017

Acrylic on linen, 24" x 36"
425.

Michon Weeks is a Visiting Assistant Professor of Art at St. Olaf College in Northfield, Minnesota. A native of Iowa, Weeks received her B.A. in Art and Design from Iowa State University before obtaining her M.F.A. in Drawing and Painting from the University of Minnesota.

A car speeds by a hand with its thumb up. By using ordinary objects as subject matter "car and thumb" and transforming them through curious alterations in perspective, shape, scale and patterning within a grid of lines, I merge the boundaries between the everyday and deeply symbolic.
michonweeks.com

Michelle Weinberg

Screens, 2014

Gouache on paper, 27" x 19 1/2"
2,700.

Michelle Weinberg received her BFA from School of Visual Arts in NYC and her MFA from Tyler School of Art in Philadelphia. She is the recipient of awards, fellowships and residencies including the Lower Manhattan Cultural Council, a Pollock-Krasner Foundation Award, a South Florida Cultural Consortium Fellowship in Visual & Media

Art, an Individual Artist Fellowship and Artist Enhancement Grant from the State of Florida, the National Foundation for Advancement in the Arts, residencies at Franz Mayer of Munich in Germany, MacDowell Colony, Millay Colony, the Fine Arts Work Center in Provincetown, homesession and Fundacion Valparaiso in Spain, and Altos de Chavon in the Dominican Republic. Exhibitions of her work include: FIU Frost Art Museum, the Wolfsonian Museum, design sublime and Emerson Dorsch Gallery in Miami, Cyan Gallery in Barcelona, Curatorial + Co in Sydney, The Hewitt Gallery at Marymount Manhattan College in NYC, The Bob Rauschenberg Gallery at Edison State College in Fort Myers, FL, The Schoolhouse Gallery in Provincetown, MA and Islip Art Museum, NY. Commissions include murals for Young at Art Museum, The Wolfsonian Museum-FIU and Facebook offices in Miami, public art projects for Miami-Dade County, City of Tampa, City of Pembroke Pines, Cultural Council of Jacksonville, and City of Hollywood, all in FL. Weinberg is Creative Director of Girls' Club in Fort Lauderdale.

For me, painting is visible thought. The stage-set spaces I invent are speculative architectures, arenas populated with stylized forms, eccentric perspectives, flickering patterns and saturated pastel and hothouse hues. I respond to the sublime geometry underlying natural forms, and I weave familiar details from the observable world into my fictitious spaces. Although painting is where all my projects begin, I frequently find myself in the realms of architecture, theater, decor and applied arts.
michelleweinberg.com

Jill Weisberg

Naked and Alive, 2017

Nail polish on vintage magazine page, 11" x 8"
1,000.

South Florida native Jill C. Weisberg is a visual thinker at heart. She is the Principal and Creative Director of Schrifft & Farbe Design Group, a curator and a fine artist. Having shown across the United States, Weisberg's work creates thought-provoking fine art and murals with a feminist edge. A background both in graphic design and fine art has influenced her to create work that uses both parts of her experience in those fields. Artists like Barbara Kruger and John Baldessari have made an impression on how she views the cross-pollination of fine art and design. Both artists integrate type and images to evoke a strong emotional response when their work is viewed, which is the same goal Weisberg's artwork achieves.

My mixed-media work and exterior fine art murals are about feminism and distortion: taking something with one context (vintage pornography/1-900 call line advertisements from adult magazines for example) and changing the context. The material that I use to paint with, nail polish, creates silhouettes of what was once there, so that what is now seen is iridescent, glittery fields of color while leaving hints of the original advertisement as a clue to what is beneath. I also use non-traditional materials to achieve the same effect with my public art pieces.
jillcweisberg.com